

PERMODELLO MODELLING

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PERMODELLO MODELING



Designed and made by Mary P. Scovel

Two La Vallieres and an Electric Light Pull made from "Permodello" and Decorated with "Enamelac"

PERMODELLO M O D E L I N G

A Handbook in the Use of "Permodello," the Permanent Modeling Clay

BY

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"The Industrial Art Text Books", Etc.

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The Preface

THERE is no more fascinating or educative work than modeling, or "thinking with one's fingers," as some one has called it. Watching the form and design take shape beneath one's fingers is like being a witness at creation.

From earliest times the educational value of Clay Modeling has been recognized, and many efforts have been made to establish it as a permanent part of the Art and manual work in our public schools, without great success. Water clay was difficult to handle and cracked in drying. Wax clays, such as "Modelit," are valuable for Kindergarten work or in making an original model from which a cast is to be made. All modeling in wax clay, however, is perishable and articles made from it serve no directly useful purpose. As a result modeling in wax clays offers no "reward" of achievement and has not become widely popular except as a pastime for children.

The discovery of "Permodello"—the Permanent Modeling Clay—promises to revolutionize modeling. It has already opened up scores of delightful problems in Industrial Art, both for the home and the school, and new uses for it are constantly being found. "Permodello" looks and works like "Modelit" or any good wax clay, but has the unique quality of "setting" and becoming as hard as stone when exposed to the air. It does not crack or shrink in hardening, and when dry it takes decoration either with "Liquid Tempera" colors and a white varnish, or with "Enamelac"—the Air-Drying Art Enamel.

Permodello Modeling has already established itself in hundreds of public schools as an essential part of the Art course. The leading Art Schools and Colleges have also found it a valuable field for decorative and design work and students find a ready market for "Permodello products." The United States Government has made large use of "Permodello" in connection with its reconstruction work with soldiers and sailors. Hundreds of Art workers who have formerly done china painting or embroidery in the home have taken up Permodello Modeling with delight and profit. The fact that it combines modeling with design and decoration in color makes it doubly interesting.

It is hoped that this Handbook on the subject will stimulate a wider interest in this new Art Craft. The authors and publishers will be glad to receive photographs of especially beautiful Permodello articles or suggestions for new problems in Permodello Modeling for use in future editions of this book.

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PERMODELLO MODELING

CHAPTER I

HOW TO USE PERMODELLO

"**P**ERMODELLO" is a trade name for a clay which has been chemically treated so that it hardens when exposed to the air, and becomes like porcelain without being subjected to intense heat. It has all the plastic qualities of clay, is finer in grain and does not shrink or crack in drying. Therefore, its surface can be decoratively painted in the making of beads, pendants, hatpin heads, La Vallieres, and other accessories of costume. Permodello should not be used in making vases, jars and other utensils whose prime requisite is that they should hold water. Probably there is no substitute for firing—a process which presupposes the fusing of certain ingredients contained in clay, thus making it impervious to water.

Objects which are modeled from Permodello are popular with the public because they appeal to the universal feminine taste. The things described in this book find a ready market, when offered for sale. Beads bring from ten to twenty cents apiece. A string of beads will sell at seventy-five cents or a dollar. Hatpins sell for a dollar or a dollar and a half. La Vallieres attract purchasers who are glad to pay from two to ten dollars, according to the elaborateness or individuality of the design. Permodello is therefore one of the most practical and interesting of the new mediums which Industrial Art has introduced into our art courses, or offered to Arts and Crafts workers.

Permodello is really a substitute for modeling wax, and is an invention of necessity. Someone designed a material which would possess the plastic qualities of wax, but which would *harden without cracking*, and thus enable the designer to submit a model of his idea, not only in three dimensions, but in three dimensions *in color*, for color can be applied to Permodello as easily as to paper or to wood.

Permodello beads and other decorative objects, when painted, resemble the work of Egyptian and Indian craftsmen, who modeled from clay, subjected their forms to intense heat, and afterward painted them, sometimes resorting to a second firing to fix and glaze the colors.

The possibilities of Permodello modeling are well nigh inexhaustible. As a medium for expressing ideas of design it is equal to clay, and because it is permanent and can be painted, it is superior to clay.

The tin can in which Permodello is packed should never be left open, and if it is necessary for the worker to leave his task before the modeling is completed, a damp cloth should always be laid over the work, to prevent the evaporation which results from undue exposure to the air.

"Liquid Tempera" colors may be applied to Permodello while it is still moist. After the decoration is complete, both paint and Permodello must be allowed to dry thoroughly, before the finishing coat of transparent varnish or white shellac is applied. This finish protects the painted color. Without it the various beads, pendants, hatpins, La Vallieres, etc., would not stand the wear and tear of practical use.

If for any reason "Enamelac" or oil paints are preferred to opaque water colors, they may be used with equally good results, provided the modeled Permodello is allowed to dry thoroughly before the decoration is applied. "Enamelac" is oil paint mixed with varnish. Designs painted with it always show a gloss or "shine," thus presenting nearly the same effect as designs painted first with "Liquid Tempera" colors and then varnished or shellaced. It is wise to put a finishing coat of varnish, however, upon beads or hatpins which have been painted with "Enamelac," as such treatment prolongs the life and durability of the decoration.

CHAPTER II

PERMODELLO BEADS

The making of beads is a simple problem and one that will interest all beginners in the art of modeling. The question of age has little to do with it. Children of six can model a ball of Permodello and pierce it with a wooden toothpick (Figs. 1 and 2), afterward painting it with a single bright color. Art students may prefer to model directly on the toothpick, modifying the shapes in great variety, as shown in Figs. 3 to 8. Each bead becomes a basis for interesting designs and color. Fig. 9 shows a number of suggestions for spherical beads. Strong contrasts of value are best. The use of black, white and one intense color has safeguarded many a class of students of all ages. Through the use of black and white the necessary effect of dark and light is secured, and the color sense is satisfied through the use of one intense color. Variety is attained through freedom to choose any one color and any arrangement of lines and dots that may be preferred.

The undercoat of color must be dry before another color spot is placed upon it. The finished bead, when dried, should receive a coat of varnish.

Fig. 10 shows a group of cylindric beads. They were modeled upon an "axis," such as a toothpick, a wire nail or a hatpin, and were left until partially dry. The axis was then moved freely about to prevent adhesion, but was left in the bead as a convenient handle to use when painting. The groups shown in Figs. 11 and 12 are modifications of the cylindric forms. The resemblance of these beads, painted as they are in bright colors, to Venetian, Egyptian and Indian beads, is quite apparent.

Beads of this kind may be strung on "Chinese cords," and spaced with small glass beads in a great variety of ways. Strings thus made are beautiful in color and design, and add a distinguished touch to an otherwise commonplace costume.



Fig. 1

A $\frac{1}{2}$ Inch Ball
of Permodello

Fig. 2

The Ball Becomes
a Bead when Pierced
with a Round Tooth-
pick

Fig. 3

A Cylindric Bead
Modelled on a
Tooth-pick.

Fig. 4

An Elliptical
Bead

Fig. 5



Fig. 6



Fig. 7



Fig. 8

Other Forms of Beads



Fig. 9



Fig. 10



Fig. 11



Fig. 12



A page showing the progressive steps in the making of Permodello Beads, with some suggestive designs for decorating them

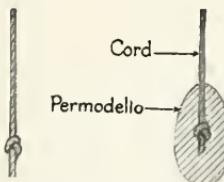


Fig. 13 - Knotted End of Cord

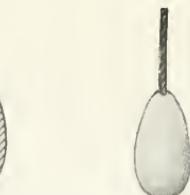


Fig. 14 - Knot Imbedded in Permodello



Fig. 15 - Permodello Modelled about Cord



Fig. 16 - Bead Modelled on Cord with Pendant



Fig. 17 - Suggestions for Pendants with Rounded Surfaces

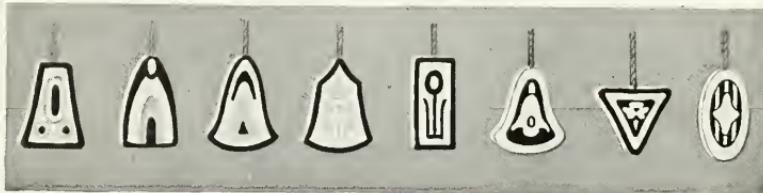


Fig. 18 - Suggestions for Pendants with Flat Surfaces

CHAPTER III

PERMODELLO PENDANTS

Pendants are bead-like forms used to finish the ends of cords. They are not pierced for stringing as beads are, but are either modeled directly on the cord, or else a wire loop is embedded in the top of the modeled form while it is still moist. Figs. 13 to 16 illustrate the former process. A knot is tied near the end of a cord, and a lump of Permodello is modeled around it, so that the knot becomes embedded. The form is then shaped around knot and cord. An additional bead may be modeled above the main shape, as shown in Fig. 16. The pendant is then ready for the painted decoration. Fig. 17 shows a group of painted pendants, all of which are modifications of cylindric forms. Fig. 18 suggests other forms which are begun in the same way but whose shapes have been flat-



Fig. 23. Knots Tied in Cord to Prevent Shape from Slipping

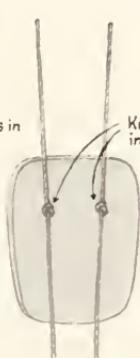


Fig. 24. Cord in Position for Imbedding in Permodello



Fig. 25. Cord Imbedded and the Modelled Shape Completed



Fig. 26. Secondary Shapes in Position for Modelling



Fig. 27. Secondary Shapes Completed



Fig. 28. Pendants Added to Balance the Design



Fig. 29
The Lavalier Decoratively Painted with Show Card Colors and Varnished

A page showing the progressive steps in modeling and decorating of a La Valliere

tened and otherwise modified to secure interest and variety. It is entirely permissible to use a modeling tool of some sort in making these different forms. A knife blade, an orangewood stick, a toothpick or any other simple device can often be used to advantage.



Fig. 30. Suggestions For Lavalieres of Painted Permodello

In decorating beads and pendants, observe that realism is avoided. Lines, dots, squares, circles and other geometric forms are employed, painted in strong contrasts of color values. Beads and pendants are intended for use as sparkling bits of decoration. They are worn as jewels, therefore intense color notes are entirely in keeping with the character of the ornament. Here again the safe rule of black, white and one intense color will insure brilliancy of effect.



Fig. 19
A Penny
Hatpin.



Fig. 20 · Permodello
Modelled Around
Head of Hatpin ·

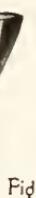


Fig. 21



Possibilities of Modelled Hatpin Heads



Fig. 22 · Suggestions for Designs

These are only a few of the hatpin designs possible with Permodello. Each art worker will discover many more.

CHAPTER IV

PERMODELLO HATPIN HEADS

From the making of beads and pendants to the modeling of hatpin heads is an easy step. Fig. 19 shows the basis of this interesting problem—a penny hatpin with a black (or white) head. A lump of Permodello is pressed around the head, until it is entirely covered (Fig. 20). The form is then modeled to any shape desired (Fig. 21). Two designs are usually needed in decorating hatpin heads, one for the top and another for the sides. Fig. 22 shows a number of suggestions. Note the simplicity of the modeled forms. A bright system of lines and dots, painted in strong contrasts of color values, keeps the hatpin in place as a jeweled decoration.

A coat of white varnish keeps the color brilliant and protects the hatpin from wear and moisture.

CHAPTER V

PERMODELLO LA VALLIERES

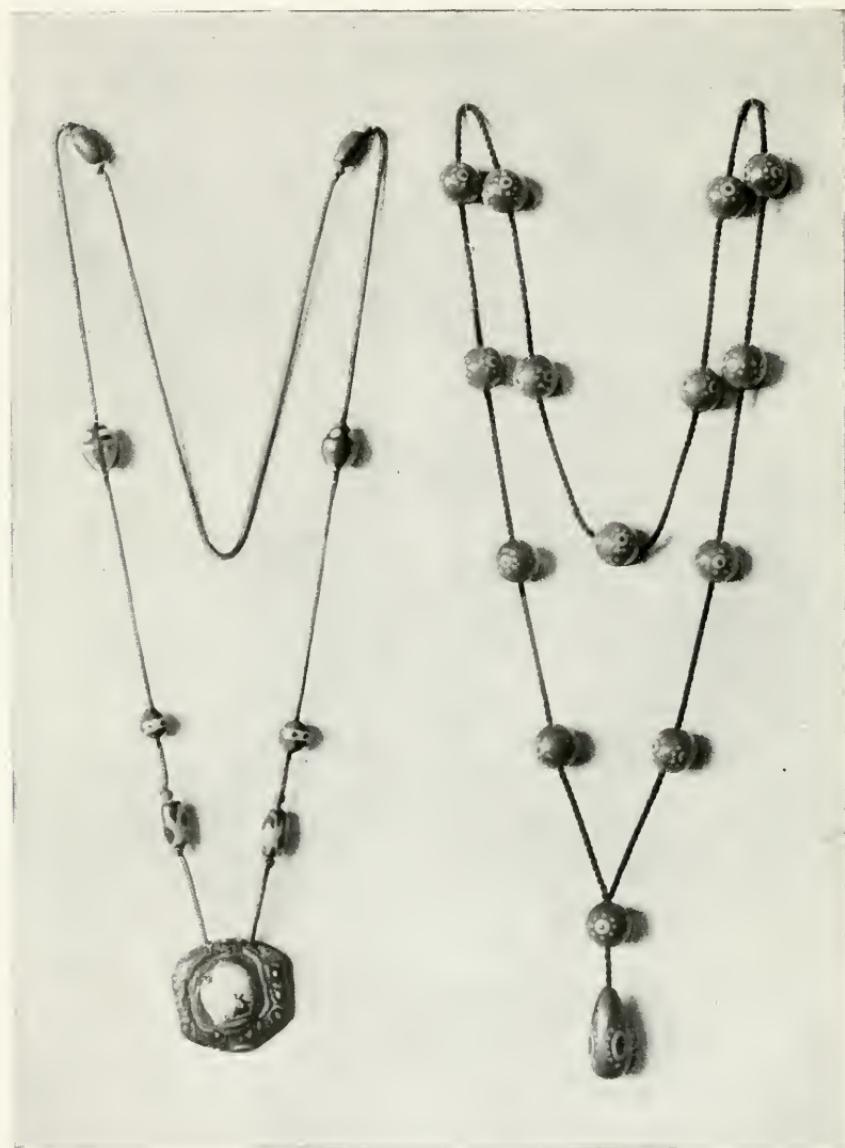
The La Valliere is a form of necklace. It is really a development of the bead and pendant idea. For centuries the women of all nations have delighted in hanging strings of jewels about their necks. The La Valliere appeals especially to girls of all ages. Quite appropriately, a brilliant spot of color should appear at the throat, leading the attention to the face, where interest should center. The modeling of La Vallieres is an excellent problem. Chinese cords of strong color and firm texture are best adapted to our purpose in designing La Vallieres. A thick, narrow ribbon, a braid or trimming cord may be substituted for the Chinese cord if this is not available. For one La Valliere about a yard of cord is necessary. Knots are tied near the ends of this cord, as shown in Fig. 23. These knots are next embedded in the mass of Permodello which is to form the main shape in the finished La Valliere. This process results in a loop of cord, which is to slip over the head when the La Valliere is completed. Secondary shapes may be modeled on the cord to support the main shape, and pendants are added at the end, to complete the design and to add the necessary element of variety. Figs. 24 to 28 illustrate these steps. Fig. 29 shows a finished La Valliere in actual size, except for the loop of cord which goes around the neck, supporting the decorative shapes. These shapes are modeled to a thickness of about three-sixteenths of an inch. The designs are painted with "Liquid Tempera" or opaque water colors. White varnish is added as a finishing coat. Fig. 30 shows three additional designs for La Vallieres. In each there is a dominating spot of interest. The pendants are distinctly subordinated. All decorations on pendants, both on the subordinate spots and on the main shape, are treated in absolutely flat color tones. The swan shape is flat; the bird shape is flat; the flower shape is flat. There is no suggestion of realism anywhere. This is a lesson hard to teach to those who have been trained in the old school of representative drawing. Representation is not Art. Art lies in the ability to use the suggestion which Nature presents so that the result expresses one's own thought and individuality.

Plate I shows a group of La Vallieres, decorative curtain-pulls and hatpins. The curtain-pulls (see the second group in Plate I) were modeled in the shape of circular button-molds, and were about two inches in diameter. They were flat on one side and slightly rounding on the other. Holes were punched in them at the center by piercing the moist clay with an orangewood nail cleaner. These forms were painted in pairs—two just alike. After they were painted and varnished, the two flat sides were placed together and a tightly twisted cord was strung through both holes, and knotted. This held the forms in place, and there was no "wrong side" to the "pull."

The cord should form one note in the decorative scheme. The use of black, white and one intense color (orange, emerald green, blue, violet, red or yellow) will ensure a brilliant effect.



Plate I. *La Vallieres, Curtain Pulls and Hatpins made from Permodello*



Permodello Lavallieres

Plate II. The *La Valliere* at the left has an inset of turquoise matrix



Pendants Modelled From Permodello

Plate III. The La Valliere at the right has an inset of a bit of fabric

PERMODELLO LA VALLIERES WITH INSETS

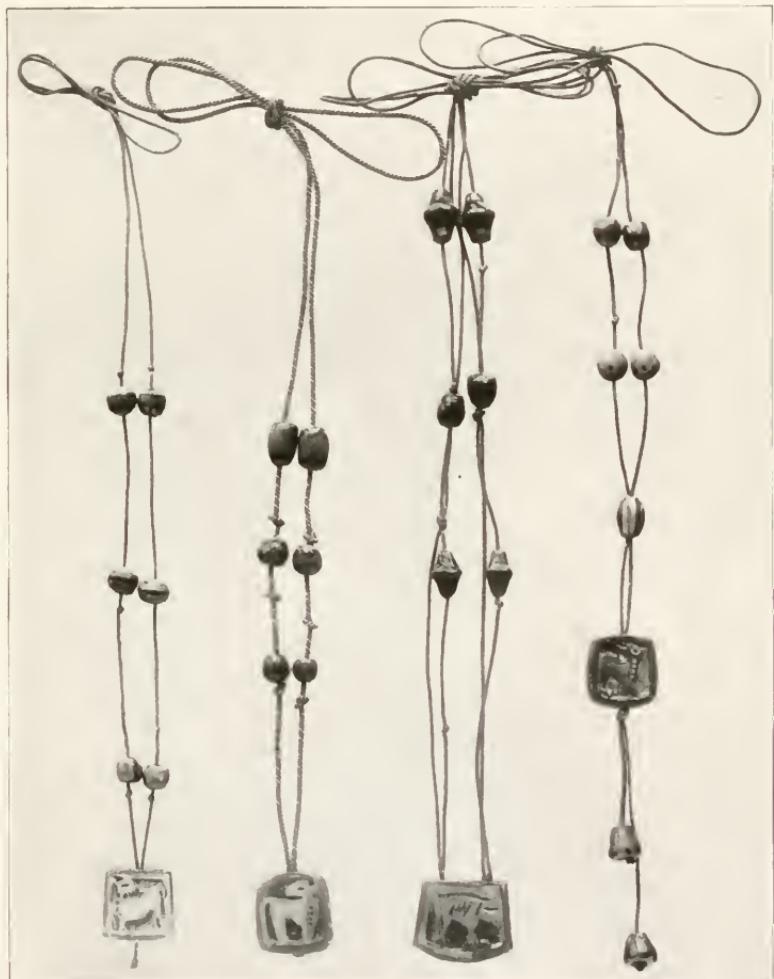
A touch of the unusual is often added to a Permodello La Valliere by means of an "inset." A bit of turquoise matrix with its interesting spotting of green-blue and brown was pressed into the pendant shown in the left illustration on Plate II. This was done while the clay was still moist. A "built-up" rim was modeled around the stone, much as silver or silver wire is used when setting stones in hand-made jewelry. This modeled rim must be allowed to set before paint is applied, and the color scheme of the whole pendant is influenced by the color of the stone.

In the triangular pendant shown in Plate III another inset was used. It was a bit of interesting metal fabric, showing glints of silver, bronze and gold. We often see these effects in rare and expensive dress trimmings, generally imported from France. The edges of this bit of fabric were embedded in Permodello. The three small squares used above and on each side of the inset were painted in green enamel, into which a little gold paint was streaked.

Sometimes the interesting Brazilian beetles are set in Permodello. The more one works in this exceedingly adaptable medium the greater is the variation in treatment that becomes apparent.



A group of articles made from Permodello by students in the Winnetka, Ill., High School



A group of La Vallieres made by Miss Sybil Emerson, Pasadena, Calif.



A group of La Vallieres and Pendants made from Permodello by the students in the Winnetka, Ill., High School

CHAPTER VI

ELECTRIC LIGHT PULS

A cord and tassel suspended from an electric light fixture is often a convenience as well as a decoration. Figs. 1 and 3 (page 21) show Permodello beads strung on Chinese cords, with tassels. These tassels may be obtained in gorgeous colors—orange, bright green, strong blue, violet, yellow, etc. The beads should echo the strong color shown in the tassel, with balancing notes of black and white. A knot tied in the cord above and below the bead will hold it in place.

Fig. 2 shows a "home-made" tassel. This may be of wool, silk or cotton, attached to a twisted or knotted cord which matches it in color. The painted decoration should repeat in spots the color of the tassel. Black and white additions to the painted beads will give sparkle and brilliancy.

These decorated cords are to be securely tied to the chain by which the electric light is operated.



Fig 1



Fig 2



Fig 3

Electric Light Pulls with Permodello and Tassel Decorations

CHAPTER VII

PAPER WEIGHTS

These attractive shapes are modeled like tiles and are capable of receiving the same kind of decoration. In size, they can be adapted to the needs of the user, although a diameter of three and one-half inches is perhaps the most convenient.

To make the circular shape, begin by flattening between the palms a mass of clay as large as an egg. Try to press this shape into a uniform thickness of about half an inch. To this flattened mass add bits of clay as needed, welding each bit thoroughly. Use the clay as dry as possible, but if it seems necessary, in order to weld or model the form, dip the fingers occasionally in water. If too much water is used the clay becomes sticky and must be allowed to dry partially before modeling can be resumed. A form that is poorly welded will surely crack. Hence the importance of doing well every step of the work, so that disappointment will not wait on the finished article. No amount of painted decoration will excuse or conceal imperfect welding or modeling.

When a flat cake of uniform thickness is obtained, cut out from the mass a perfectly circular shape. For this purpose, use a biscuit-cutter, the cover of a tin can or any other device that will cut the cake to the desired size and shape. Lay the circular shape aside for an hour or two until it has "set" so that it can be handled without danger of bending.

If the sides of the weight are to be beveled, as shown in Fig. 1, a circle should be drawn with compasses upon the upper surface of the cake. Its circumference should be spaced about one-eighth inch from the outer edge. With a pocketknife carefully pare away the cake between the inner circle and the outer edge of the bottom of the cake. A table knife dipped in water may be used to smooth the bevel and the top surface of the weight (Fig. 2).

For the knob which is attached to the center of the circular weight (Fig. 1) roll a ball of clay between the palms of the hands to the desired size. Find the exact center of the top of the weight, and moisten it with a drop or two of water applied with the finger ends. Weld the ball firmly to this moistened center, then model it to the desired shape.

If opaque water colors are to be used in painting the weight, it will not be necessary for the clay to dry thoroughly before the colors are applied. If "Enamelac" is to be used, however, the weight must be set aside for at least thirty-six hours, or until it is "stone dry." The undercoat of paint, whether in oil or in water color, must be applied and allowed to dry before the decorative design is painted. This design, which is to be previously prepared on paper, may be traced on the painted surface, using carbon paper and a hard, sharply pointed lead pencil. Complementary color schemes, with additions of black and white, are suitable for these small objects.

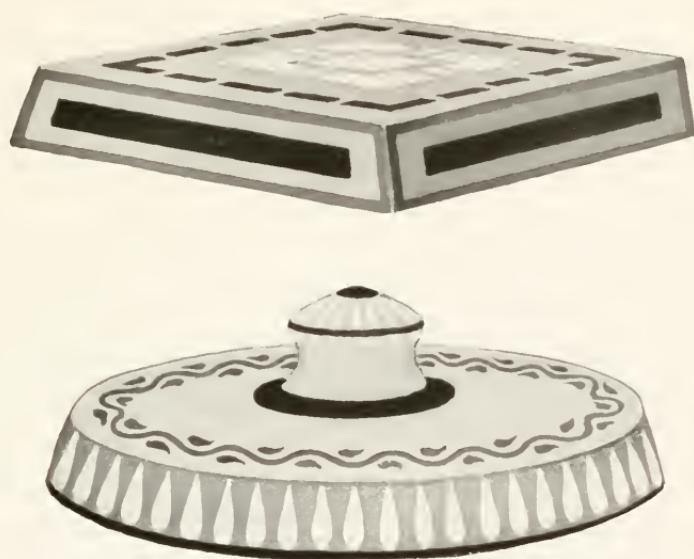


Fig. 1 - Paper Weights Made of Permodello



Fig. 2 - A Lump of Permodello Flattened and Smoothed with a Knife



Fig. 3 - Cutting a Square from the Flattened Mass

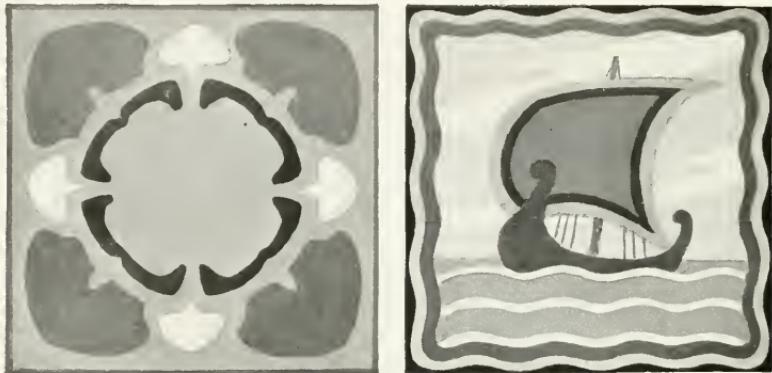


Fig. 4—Designs For Square Paper Weight

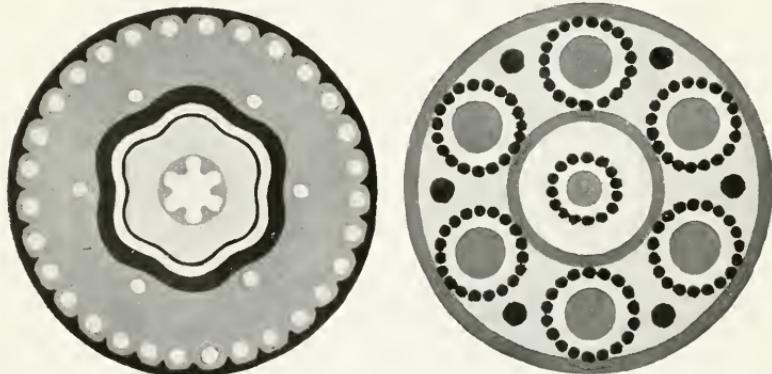


Fig. 5—Designs For Circular Paper Weight

The rectangular paper weight is modeled and beveled in the same way, except that the shape is obtained by cutting the flattened mass with a knife, instead of with a tin cutter. Fig. 3 shows the process. A square is drawn whose sides are one-eighth of an inch from the top edges of the plinth, and the clay is pared away to secure the bevel.

Figs. 4 and 5 offer additional suggestions for the decoration of square and circular paper weights.

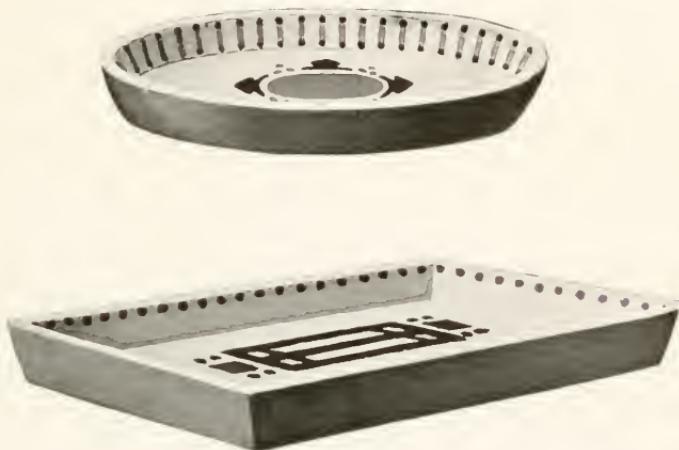


Fig. 1 - Pin-Trays Made of Permodello

CHAPTER VIII

SMALL TRAYS FOR PINS

Shallow trays of small size, in shapes both round and rectangular, can be easily modeled from Permodello. These little trays are useful for pins, hairpins, pens, cigar ashes or any other commodity for which a small holder is desirable. Their size and shape make them excellent problems in constructive and decorative design. In bazaars and sales they are universally bought, because they are attractive and inexpensive. They should be brilliantly painted in strong contrasts of color values.

Fig. 1 shows two of these finished trays. Fig. 2 shows the circular cake that has been modeled and flattened with palms and fingers. An inverted Permodello can is used for cutting out the bottom of the tray (Fig. 3). Fig. 4 shows a strip or coil of Permodello being set on the edge of the bottom to form the rim. This rim should be welded firmly to the bottom. Both rim and bottom should be moistened slightly to aid the process of welding them together. If this is not done the parts will separate when dry. The finished rim shown in Fig. 5 was allowed to set so that it could be handled, and was then beveled in the manner described in the making of the circular paper weight. Fig. 6 shows the rectangular tray, its base cut with a knife or some other flexible blade from a flattened mass of uniform thickness. The rim of this tray should be welded and beveled as in the circular tray.



Fig. 2 - Method of
Making Bottom of
Tray

Flattened Mass
of Permodello

Fig. 3 - Bottom of Tray



Fig. 4 - A Coil of
Permodello Set on
Bottom to Form Rim



Fig. 5 - Rim Welded to Bottom
and Shaped



Fig. 6 - Rim on Rectangular Tray
Built up same as Circular Tray

Great variety can be used in planning designs and in the choice of color schemes for these little trays. Black and white used with one intense color, or with complementary pairs of colors, can be depended upon to produce a brilliant effect. The whole surface of the tray is first painted with the color selected for the background and allowed to dry. Then the design is traced on the painted surface by means of carbon paper. A coat of white varnish or shellac should be added when the Permodello and the various coats of paint are dry.

Figs. 7 and 8 (page 27) show other designs for circular and rectangular pin trays. All work should be brought to a high standard of excellence in modeling before paint is applied. To accomplish this, it is quite legitimate to use a pocketknife or other suitable blade in paring away bumps or any inaccuracies.

CHAPTER IX

HAT AND DRESS ORNAMENTS

The fashions of the present day make wide use of what the French call "bijouterie"—meaning jewel-like trinkets or ornaments which we frequently see attached to hats, coats, gowns, blouses and girdles. Their purpose is to provide accent or a certain "sparkle" to the article thus decorated. In a hat or gown, a too great mass of one tone, be it gray or otherwise, may be saved from monotony by the application of a bit of bright ornament. Permodello lends itself well to the making of such accessories. In its plastic state, it may be pierced or cut, either to form elements in the

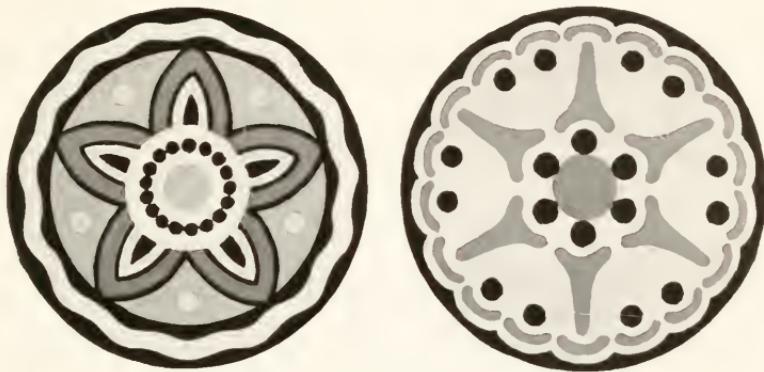


Fig. 7 - Designs for Circular Pin-Trays

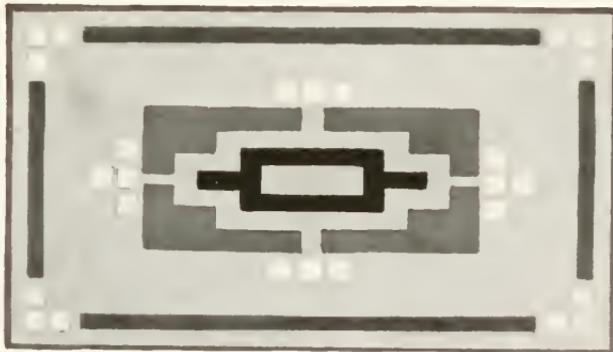


Fig. 8 - Design for Rectangular Pin-Tray

design or to provide openings through which a needle may be passed in sewing the ornament on.

Figs. 1 and 2 show two rectangular ornaments suitable for hat decorations. They are modeled to a thickness of one-eighth or three-sixteenths of an inch, in the manner described on page 23. A pocketknife may be used in cutting the edges and a table knife, whose blade has been dipped in water, may be used to smooth the surface and give it gloss. Holes are punched with a toothpick or a nail while the clay is still moist. The shapes should be laid aside to set, or even to harden over night. Then they should undergo a paring process, which will correct inaccuracies and refine the corners and edges. The undercoat of paint is then applied and allowed to dry. Then the design is traced on the painted surface, and the shapes painted in the desired color scheme. These ornaments, espe-



Fig. 1 - Solid Modelling Painted

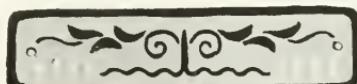


Fig. 2 - Solid Modelling Painted



Fig. 4 - Pierced Modelling

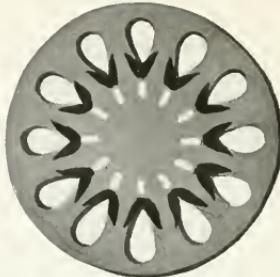


Fig. 3 - Pierced Modelling Painted

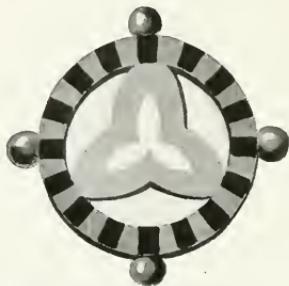


Fig. 5 - Pierced Modelling

Hat Ornaments of Painted Permodello

cially when they are to be used on hats, should be well protected by a coat of varnish. This may be renewed as the surface becomes dulled.

When certain elements in the design are to be cut out (Figs. 3, 4 and 5) the main form should be modeled and set aside until it can be handled without its being in danger of bending. The design is then traced on, and the cutting out process is performed with a sharp pointed knife. After this the form is allowed to dry over night. With the pocketknife, further paring and cutting is then done, wherever it is necessary to clean out corners, smooth irregular surfaces or "true up" edges. The tracing of the design is now corrected and the shapes are painted in the selected colors. Remember that in these pierced designs the fabric upon which the ornament is placed will show through. These color spots must be considered in planning the scheme.

CHAPTER X

"BUILT UP" HAT ORNAMENTS

A variation on the flat ornament may be obtained by building up certain elements, such as a centerpiece or some bead-like projections on or

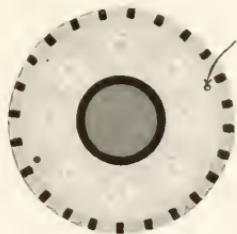


Fig. 1 - Top View

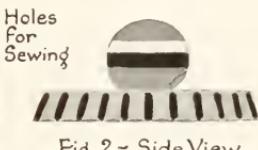


Fig. 2 - Side View

Fig. 3
Another Suggestion

Fig. 4 - A Round Ornament



Fig. 5 - An Oval Ornament



Fig. 6 - Top View



Fig. 7 - Side View

Built-up Hat Ornaments of Permodello

near the margin of the main form. This process has already been explained in the directions for making the paper weights on page 22. The caution given there is here reiterated: Thorough welding must be accomplished in joining the parts, to prevent their separation when dry. Always moisten the part to be joined and the surface upon which it is to be placed, using the finger tips dipped in water for this purpose.

Figs. 1 and 2 show the top and side views of one of these built up ornaments. Fig. 3 shows a slight modification in the modeling of the "knob." Figs. 4 and 5 show the flattened centerpiece on a round and on an oval ornament. Figs. 6 and 7 show two views of a hat ornament whose edges have been cut or carved, and to whose upper surface some small, bead-like spheres have been added. The designs suggest the strong con-

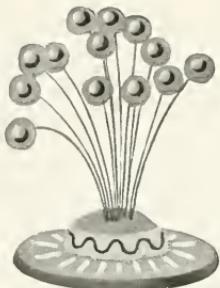


Fig. 1

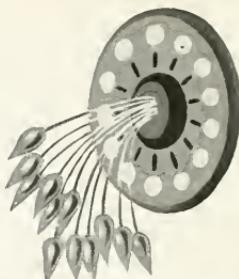


Fig. 2

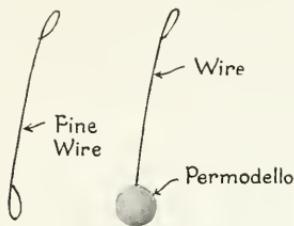


Fig. 3 ~ Suggestions for Decorative Tips

Cluster Ornaments Built-up of Permodello

trasts in color values which are always desirable in painting small ornaments of this kind. In size, these ornaments may be made to suit the needs and the personal taste of the wearer.

CHAPTER XI “CLUSTER” HAT ORNAMENTS

In ornaments we frequently see bright glass beads or bits of sparkling tinsel attached to feather filaments or supported by small vibrating wires. These bobbing bits of bright color are most appropriately placed upon hats, for there they attract attention to a spot near the face. This lure to the face—the mirror of personality—is always legitimate. It is part of the psychology of dress.

Figs. 1 and 2 show a clustered ornament of Permodello. A piece of picture wire was separated into its strands, and one of these small threads was cut into the required length—about three inches. Each one of these lengths was bent at both ends to form a closed loop, as shown in Fig. 3. One of these loops was embedded in a small lump of Permodello. It was shaped by modeling with the finger ends. A dozen or more of these tips were modeled, all as nearly alike in size and form as possible. A foundation or standard having previously been modeled, as described on page 22, the remaining looped ends of the wires were inserted in the moist clay.



Fig. 1 - Ink Bottles with Permodello Stoppers

This was pressed and welded around the wires to make the setting secure. The ornament was then set aside to dry. The painting of the tips and of the foundation of the ornament was done at one sitting. Varnish as a finish is quite essential to these very Frenchy ornaments.

Other suggestions for shapes of decorative tips are given in Fig. 3.

CHAPTER XII

DECORATIVE STOPPERS FOR INK BOTTLES

An ordinary cork stopper used in any kind of bottle may easily be made into a decorative note for the table or desk upon which it stands. Fig. 1 shows two ink bottles, which were commonplace and ordinary in the commercial world, but which are here seen transformed and radiant, after they have been touched by the magic wand of art. Fig. 2 shows the process. Around the head of a one-inch brad, a lump of Permodello has been modeled. This lump has been shaped by the fingers until the desired form has been attained. It has been allowed to dry over night and then has been subjected to the paring process, previously described. The sharp end of the brad (or small finishing nail) was then pushed into the center of the cork stopper, which provided also a convenient means of holding the Permodello "crown" during the process of painting. To make the joining doubly secure a little glue was spread on the bottom of the modeled crown and also on the top of the cork. The underlay of opaque water color was then applied and allowed to dry. Then the rest of the decoration was painted on, using a small brush. A coat of white varnish was added when paint and Permodello were thoroughly dry.

Figs. 4 and 5 show a few of the many variations of design and color which can be worked out in this simple and attractive problem.

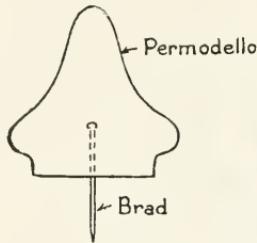


Fig. 2 - Brad Inserted in Permodello Top

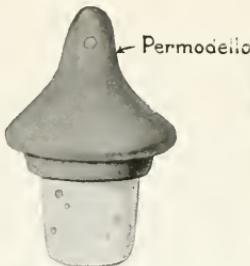


Fig. 3 - Permodello Top Set in the Cork



Fig. 4 - Another Suggestion for a Decorative Stopper



Fig. 5 - More Suggestions for Decorative Stoppers

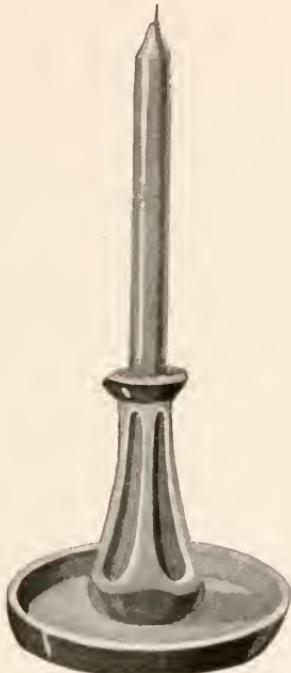
CHAPTER XIII

SMALL CANDLESTICKS FOR COLORED CANDLES

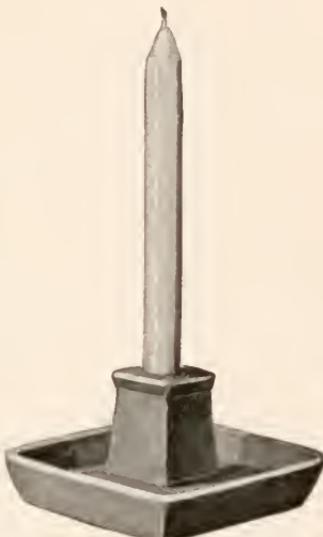
These charming little holders for colored candles are a bright addition to the Christmas dinner table or to the birthday feast. They are made to hold candles that are four or five inches long and a little less than a half inch in diameter. The trays or bottoms of the holders may be from two to three inches in diameter.

Figs. 1 and 2 show two attractive designs, although there is no limit to the number of shapes and sizes in which the small candlesticks can be modeled.

Fig. 3 shows the method of modeling a circular base. A flat mass about a quarter-inch thick is to be modeled with the palms and fingers. When this mat is seen to be uniformly thick, use an inverted Permodello can to cut out a perfectly circular shape (Fig. 4). Roll a coil of Permodello long enough to encircle the mat. Be sure that this coil is of uniform size—about a quarter-inch thick—throughout its entire length. Place this



• Fig. 1 •



• Fig. 2 •

Candlesticks Modelled From Permodello

coil around the edge of the mat so that it does not spread over the edge and so add to the diameter of the base. Weld the coil thoroughly to the base, and shape it to flare slightly at the top, as shown in Fig. 6. A thick paste or "slip," made by adding water to a small lump of Permodello, is useful in accomplishing the complete welding of parts.

To make the cup or holder for the candle, roll a mass of Permodello between the palms to form an elongated oval, as shown in Fig. 7. Scoop out an opening from the small end of the oval and insert the candle. Leaving the candle in, partly model the cup, suggesting the desired shape (Fig. 8). Weld the cup to the center of the base, and finish the modeling as shown in Fig. 9. Set the candlestick (with the candle in it) aside to dry for an hour or so. Then with an orangewood stick or small wooden modeling tool scrape out the depressions on the holder, making the design shown in Fig. 1. Remove the little candle and allow the modeling to dry for

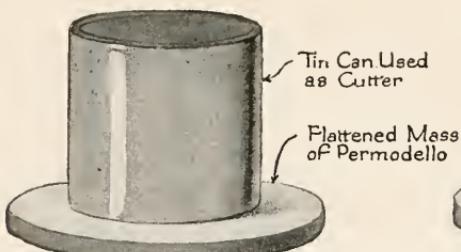


Fig. 3—Method of Making Bottom



Fig. 4—Bottom of Candle Holder

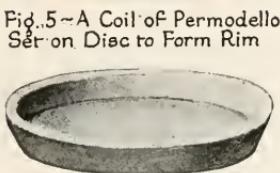


Fig. 5—A Coil of Permodello Set on Disc to Form Rim

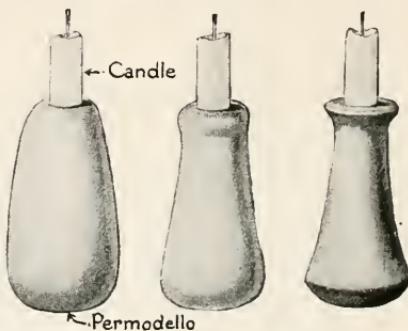


Fig. 7—Small Candle Set in an Oval Shaped Lump of Permodello

Fig. 8—Form Partly Modelled

Fig. 9—Form Completed

twenty-four hours; then paint it with any desired tone, using "Enamelac" or "Liquid Tempera" colors. The color of the candle should be considered when selecting the colors for the candlestick. Black candlesticks with red candles, white with green candles, orange with yellow candles are several successful combinations. There are many others. A coat of white varnish or shellac should be added when the paint is dry.

CHAPTER XIV

A POWDER BOX MADE OF PERMODELLO

This problem involves several interesting operations of modeling. It also entails the use of tinner's shears. It should not be attempted until the worker has developed experience in manipulating Permodello through the making of some of the "formed-up" articles previously described. When successfully completed the powder box is a beautiful example of artistic craftsmanship and is worthy of a large investment of time and skill.



Fig. 1 - A Powder Box Made of Permodello

From a discarded tin can which measures about three inches in diameter, cut with tinners' shears a collar one and one-half inches in height. Fig. 2 shows the marking for the collar on the can and the shears in position for cutting the lower edge. When the collar is cut, trim off any sharp points or rough edges. The collar should then be slipped over a round stick (a curtain pole will answer) or a section of gas pipe, and "formed" by means of gentle blows struck with a hammer, until it is perfectly round and smooth, as shown in Fig. 3.

The first use of the collar is in cutting the bottom of the box. Flatten a mass of Permodello, making it a quarter-inch thick and somewhat larger than the diameter of the collar. With the collar cut out a circular shape (Fig. 5). This will exactly fit the circular wall which is to be modeled inside the collar.

Flatten a strip of Permodello, making it about two inches wide, a quarter-inch thick and about ten inches long. This strip can be rolled with some object such as the Permodello can, until the desired thickness and length result. Now spread with the fingers a thin coat of vaseline on the inside of the collar. Place the strip of Permodello inside the collar, pressing it snugly against the tin at every point. When the ends of the strip meet, weld them carefully to make a perfect joining (Fig. 4). There must be no overlapping nor any visible seam. With a sharp knife pare away any Permodello that may project beyond the collar. It is essential to good modeling that all tools should be absolutely clean. Dry particles

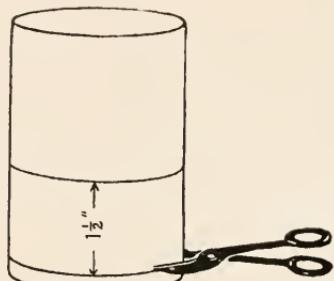


Fig. 2 - A $1\frac{1}{2}$ " Collar Cut from a 3" Tin Can ~

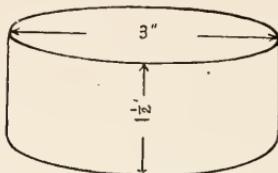


Fig. 3 - The Tin Collar Ready for Use



Fig. 4 - Permodello Modelled Inside of Tin Collar ~

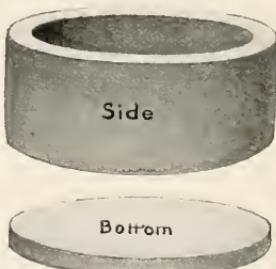


Fig. 5 - Bottom Made to Fit Permodello Collar ~

of clay from previous modeling should be removed, and the knife or other instrument used should be smooth at every point.

The wall should be left in the tin collar over night, then removed. The coat of vaseline makes this easy. With a clean, soft cloth wipe all vaseline from the Permodello wall. Your modeled parts should now look like Fig. 5.

Make a thick paste or slip by adding water to a small lump of Permodello. With this, moisten the lower edge of the circular wall, also spread the slip evenly near the edge of the bottom. Set the wall on the bottom, pressing and turning the parts gently until adhesion takes place. Then by using more of the slip, seal any cracks that may appear on either the inside or the outside of the box. It is most important that this joining be complete, as otherwise cracks would appear when the modeling is dry. Set the box away to dry for twenty-four hours.

For the cover, prepare a circular disk about three and one-half inches in diameter (Fig. 6). Place this disk inside a saucer whose inner surface has been rubbed with vaseline. Gently press the Permodello, making it con-



Fig. 6 - A Flattened Disc
of Permodello



Fig. 7 - Disc Shaped to Inside
of Saucer



Fig. 8 - Tin Collar Cutting
Out Shape of Lid

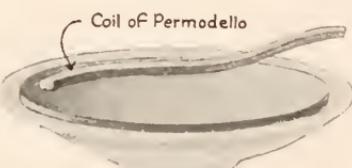


Fig. 9 - Welding a Coil of Permodello
to Lid Forming Flange



Fig. 10 - Flange Completed



Fig. 11 - Knob Welded to Top of Lid

form with the shape of the saucer (Fig. 7). Set aside to dry for an hour or two. With the tin collar, cut a true circle from the Permodello in the saucer (Fig. 8). Roll a coil of Permodello, making it a little less than a quarter-inch in diameter, and weld it to the inside of the lid to form a flange, as shown in Fig. 9. This flange should be set in far enough from the edge so that it will fit inside the circular wall of the box (Fig. 10). Set the cover (still in the saucer) aside to dry for twenty-four hours. Then remove the modeling from the saucer, carefully wiping all vaseline from the cover. Form a small knob and place it in the center of the top of the lid, applying slip, and thoroughly welding all points of contact (Fig. 11).

Fit the lid to the box by paring the flange where necessary. Set the whole box away until it is thoroughly dry. Should any cracks appear, moisten the adjacent surface with water and by gently rubbing in a small quantity of slip, fill the crack and smooth the surface around it.

The powder box should be painted in bright colors with small, jewel-like designs. The use of black and white, or of dark and light values of color will ensure snap and brilliancy. "Enamelac" will make a more durable finish than opaque water colors, and even with this a coat of varnish will add permanence to the decoration.



Fig. 1 - An Ink Stand Modelled From Permodello

CHAPTER XV

A DECORATIVE INK STAND

The actual holder of the ink in this decorative article is a common glass inkwell obtained at any commercial stationer's (Fig. 2). A circular disk a quarter-inch thick (Fig. 3) is cut for the bottom of the "stand" or vase-shaped form that is modeled to support or conceal the well. Coils of Permodello a quarter-inch thick are rolled on a piece of table oil cloth or a pane of glass, using the palm of the hand as a roller. This coil should be kept of uniform thickness. The building of the wall of the vase is begun by placing the coil on the edge of the circular disk (Fig. 4). Wind the coil in a spiral, gently pressing the layers together without disturbing their shape. Continue building and shaping the coil until the desired form is attained (Fig. 5). A thick paste or slip of Permodello should then be spread with the fingers over the inner surface of the vase, repeating this process on the outside also. Make sure that the shape of the vase is symmetrical from all points of view, as it is turned. This will take careful modeling. Set the form aside to dry for twenty-four hours. Then with a sharp knife pare the outside (Fig. 6), thus refining the contour and the surface.

Next, roll another coil of Permodello. Moisten the inside of the vase near the top. Place the coil on this inner moistened surface and shape it to form a flange, whose purpose it is to support the glass inkwell (Fig. 7). When dry, cut and trim this flange to make it fit the well.



Fig. 2 - A Glass Ink-well



Fig. 3 - Circular Disc for Bottom of Ink Stand



Fig. 4 - Permodello Coils Used in Forming Sides of Ink Stand



Fig. 5 - Coils Welded to Form Solid Wall



Fig. 6 - Knife Used in Paring Sides of Ink Stand when Dry

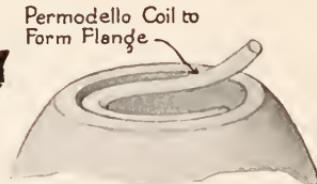


Fig. 7 - Flange Inserted to Support Glass Ink-well



Fig. 8 - Cover to Ink Stand

Fig. 8 shows the flat lid which is modeled and shaped to fit the top of the stand. A knob is added by the process previously described. The whole inkstand is now permitted to dry. If cracks appear they should be closed by rubbing in slip.

Fig. 1 is a photograph of an inkstand that was decorated with an incised design. The incision was made with an orangewood stick, although a small modeling tool especially prepared for such work would have been better. Color was applied to the entire inkstand when the design was incised and a heavy coat of white varnish was added last of all.

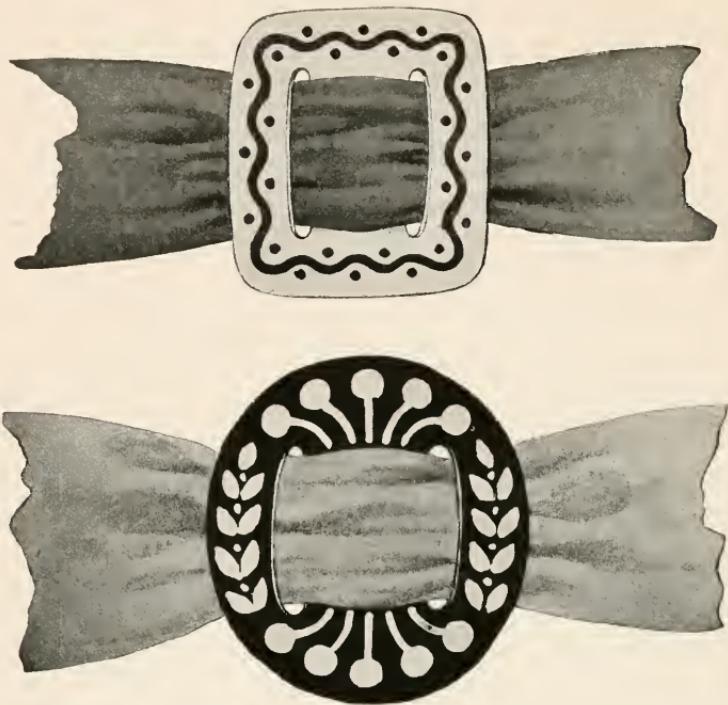


Fig. 1 - Buckles Made of Permodello

CHAPTER XVI

BELT AND GIRDLE ORNAMENTS

These ornaments resemble buckles in appearance, though in reality they are simply slipped over a girdle or belt, and do not serve to hold the ends together. Hence they are for decorative purposes only.

A belt ornament is subjected to greater wear or strain than a hat ornament, a La Valliere or beads. It should therefore be reinforced by some kind of frame upon which the Permodello can be modeled.

In the ornaments illustrated in Fig. 1, spool wire was bent into the required shapes, with reinforcements across the width as shown in Fig. 2. Permodello was modeled over this framework to a thickness of a quarter inch (Fig. 3). Openings were then cut and shaped, large enough to per-

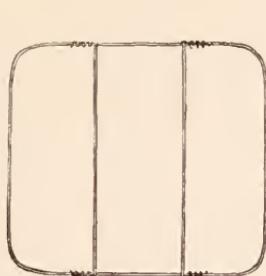


Fig. 2 - Wire Frame as Re-enforcement for Buckle

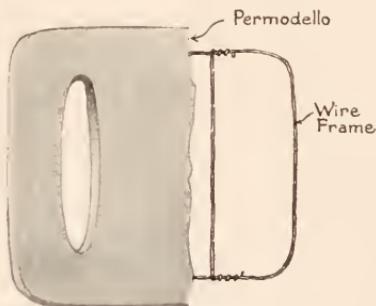


Fig. 3 - Forming Buckle over Wire Reinforcement

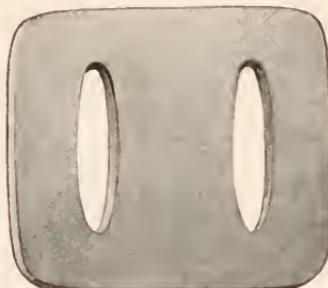


Fig. 4 - Buckle Completed

mit the belt or girdle to be drawn through. The work was then set aside to dry thoroughly. "Enamelac" was used in applying the color schemes.

Strong contrasts of color values are desirable in painting all of these ornaments. The use of white and black with complementary or analogous colors will ensure brilliancy and sparkle. A finishing coat of white varnish or shellac is essential to all articles that are subject to rubbing or wear, in order to secure the greatest permanence.

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